WINSLOW HOMER

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WINSLOW HOMER
CENTENARY EXHIBITION

DECEMBER 15, 1936 TO JANUARY 15, 1937

WHITNEY MUSEUM OF AMERICAN ART
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WINSLOW HOMER

1836—1910

WINSLOW HOMER was a Yankee born and bred, and the descendant of generations of Yankees. The Homers, a sturdy, long-lived family, had lived in Massachusetts for almost two centuries before Winslow's birth in Boston on February 24, 1836. His people were of the middle class, his father being a hardware merchant. His boyhood was spent in Cambridge, then a country town, where he and his two brothers led a healthy outdoor life. These happy years gave him a love of the country that was to last all his life and to play a large part in his art. Without any regular art education, he drew continually, and at the age of nineteen was apprenticed to a Boston lithographer named Bufford. Here he distinguished himself by his quick, sure draughtsmanship; but his independence was already strong, and he hated the monotony of the work. According to Mr. William Howe Downes, to whose biography we are indebted for most of our information about Homer, he was reserved and fastidious as a young man, seldom showed any emotion, and was noted for his terse speech and brusque humor. In person he was rather short and slender, carrying himself very erect, and with a strong aquiline nose.

On his twenty-first birthday, when the two years of his apprenticeship were over, he began his career as an illustrator, working especially for *Harper's Weekly* in New York. So successful was he that at twenty-three he left Boston and came to New York. *Harper's* made him a generous offer to join their staff. "I declined it," Homer said later, "because I had had a taste of freedom. The slavery at Bufford's was too fresh in my recollection to let me care to bind myself again. From the time that I took my nose off that lithographic stone, I have had no master and never shall have any." But he continued illustrating on a free lance basis.

He had made up his mind to become a painter, and at the age of twenty-five attended the night school of the Academy of Design, where he probably did no more than draw from casts. For a month he took lessons once a week in painting from a French artist. The next summer he started right out into the country to paint from nature. This seems to have been the extent of his artistic training; everything else he was to learn by the actual practice of his profession.

With the outbreak of the Civil War he went to the front as artist-correspondent for *Harper's*. In the drawings he sent back the predominant note was naturalism. The prosaic, everyday side of military life—the daily chores, the

rough recreations, the slapstick humor—interested him more than battles. Entirely without heroics, these drawings bring the reality of the war home to us more than any other illustrations of the time. Their bold, dashing draughtsmanship contrasted with the cautious conventionality of the average illustrator.

The war furnished subjects for his first serious attempts at oil painting, begun in 1862. These early efforts (one of which he later said was "about as beautiful and interesting as the button on a barn door") were essentially original works, full of first-hand observation and showing no trace of any other artist's style. Though often crude, they were always fresh and authentic, with a certain bare honesty. Some of them were sent to the Academy and accepted, and in 1864 he was made an Associate and the following year an Academician, at the age of only twenty-nine—an unusual honor. From the first his work had a steady sale. His most ambitious war picture, *Prisoners from the Front*, shown at the Academy in 1866, definitely established his reputation.

At the age of thirty-one he made his first voyage to Europe, spending ten months in France. He did none of the usual things: he did not enter an art school, or copy the old masters, or frequent the regular art colonies. Nor did he do much painting. We know that he visited the Louvre, but he never seems to have discussed what he saw there. Where he spent at least part of his time is indicated by two illustrations of Paris dance halls. The trip left no perceptible influence on his style.

After his return he continued illustrating, but more and more devoted his main energies to painting. For subjects he turned to American country life. The city he endured only for professional reasons. New York, like most American cities of the time, was not a decorative place—a great sprawling town laid out in monotonous rectangles, with filthy streets and horrible slums. To picture the New York of Boss Tweed required the talents of a satirist, and there was no trace of satire in Homer. It was the country that he loved and that was to furnish him subjects throughout his life. All his summers were spent in favorite rural spots, especially in New England. With the late spring he would be on the move, visiting Long Branch, which President Grant was making fashionable, Gloucester, the North Shore, the White Mountains, the Catskills—wherever people gathered to enjoy the sea or the mountains. In his pictures we see the simple pleasures of summer resorts in the 1870's—picnics, croquet, straw-rides—being practised by sturdy young amazons of the strongly Anglo-Saxon type that Homer favored, dressed in the elaborately unathletic finery of the day. In freshness and candor and

feeling for country pleasures, these are among the most charming documents of an America that is past. They reveal an unexpected side of Homer's temperament—his love of feminine beauty. It is a paradox that the man who always remained a bachelor and in later years had a reputation as a woman-hater, should have had such an eye for feminine charms and styles, and such grace in picturing them. But the young Homer seems to have been a different person from his older self. At this time, according to Mr. Downes, he was a good-looking young man, not averse to society, and something of a dandy.

Besides these vacation aspects of the country, he found subjects also in farm life, picturing the sturdy Yankee farmer engaging in his seasonal cycle of farm work—plowing, sowing, harvesting. The genuine feeling in these pictures for the soil and for outdoor work and for all the pleasant pastoral aspects of rural life, reveals that nostalgia for the farm that ran through the American art of the time. Boys played a leading part in these works, engaging in all the delights of rural activity. These boyhood scenes were pictured with a deep unconscious sympathy. He himself was in a sense still a boy, who had continued the enjoyments of his own country childhood into manhood—fishing, hunting, exploring the countryside—free from the restraints of civilization. In his attitude towards children there was no trace of sentimentality or condescension. He expressed the grave, matter-of-fact poetry of childhood with a simplicity that is captivating and a tenderness that is all the more poignant for being entirely unconscious. This kind of sympathy with childhood is a recurring motif in American art and literature, and Homer's viewpoint is half-way between the savage realism of *Huckleberry Finn* and the wistfulness of Longfellow's

> *A boy's will is the wind's will,*
> *And the thoughts of youth are long, long thoughts.*

These early works revealed a singularly normal viewpoint—democratic, healthy, delighting in youth and physical action, in nature, and in sturdy men and women and children. A breath of largeness and strength raised them above the anecdotal genre painting of the time. Humor was always present, never broad or satirical, but a dry shrewdness that saved them from sentimentality. The viewpoint was naturalistic, the subjects were drawn from real life, but it was the optimistic rather than the tragic side of life. In his preference for children, handsome young women, decorative clothes, and pleasant rustic occupations, Homer revealed himself as an idyllic poet of a matter-of-fact but authentic kind. What might have been an excess of sweetness in another, was corrected by honesty, freshness, and masculine vigor.

His style was that of a man who had not looked much at art, but much at nature. Full of first-hand observation, it had an engaging touch of naiveté—that of an artist too independent to accept current formulas, determined to paint things as he saw them. This innocent eye gave his work a sort of early-morning quality. Painting much outdoors, he was getting away from the studio lighting and brownness of the academic school. One notes curious likenesses to the contemporary work of Monet and the other impressionists who were also feeling their way towards a closer approximation to outdoor light and color.

Another parallel with early impressionism was in his decorative quality—the precise line, the insistence on the large planes, and an instinctive feeling for pattern—all quite different from anything that was being done at this time in America, but strangely like Manet and the Japanese. His friend John La Farge may have introduced him to the Orient; if so, this was one of the few cases where he was affected by other art. More likely it was a matter of coincidence rather than influence. Certainly there was little of Whistler's conscious *japonaiserie* in Homer. His decorative quality seems a natural outgrowth of his vision of reality. He presents the intriguing paradox of an artist who was primarily a naturalist, but one in whom refinement and a sense of decoration were innate.

In 1881, when he was forty-five, Homer made another trip abroad which was to have a deep effect on his art. This time he went to England, where he spent two seasons at Tynemouth in Northumberland, a watering-place with picturesque cliffs overlooking the North Sea. In the work he did here, almost entirely in watercolor, he first began to express his feeling for the sea and the lives of those who go down to the sea in ships—henceforth his dominant theme. It is significant that he paid no attention to the vacation side of the place but chose for his subjects the fishermen and their families, particularly the womenfolk—buxom creatures, capable of doing a man's work. The sea he painted was no longer placid but a stormy and treacherous element against which this race of men and women battled for their livelihood. There was a deeper note in these works and a new conception of an heroic type of humanity.

In England his style underwent a great change. Perhaps it was the influence of English watercolor painting; perhaps the English climate, softening sharp outlines and harsh colors. His color became subtler and cooler, his style less linear; flat passages disappeared, the forms became rounder and more ample; and there was a more conscious attempt at composition. These English watercolors, exhibited after his return, won over those of the critics and public

who had found his earlier works crude. The Tynemouth experience was thus a turning-point in his career.

II.

Homer had by now attained a considerable reputation. In his late forties, he was an Academician of many years' standing, exhibited frequently, and found a fairly steady sale for his work. He had reached an age when many artists settle comfortably into their ruts. But his development was unusual; he was slow to mature, or rather he kept on growing well into old age. Within the next few years his style was to change fundamentally and he was to embark on the work on which his fame chiefly rests.

In 1884 he left New York for good and settled in a lonely spot on the Maine coast, Prout's Neck, twelve miles from Portland. Prout's Neck was a bold headland jutting out into the ocean, with gray rocky cliffs against which the surf broke magnificently in stormy weather. Pine woods crowned the heights, where one could believe oneself miles inland except for the sound and smell of the sea. At this time the Neck was inhabited only by a few natives and there were no houses on the ocean side except those of Homer's brothers. The artist built a cottage on the cliffs looking out over the sea, and here he lived to the end of his life. In this lonely place he remained all the year round, except for annual trips to the northern woods and to the South, living absolutely alone, doing his own cooking and housework, and seldom allowing anyone to enter his studio. As the years passed he became more and more of a hermit, rarely seen by his neighbors.

As Homer always guarded fiercely the privacy of his inner life, it will never be known what caused this strange withdrawal from society. Perhaps it was some hurt that he had received; more likely it was the inevitable evolution of a temperament that hated the city and crowds, that loved nature more than man, that craved solitude, and that needed freedom from intrusion in order to accomplish his work.

The first of the mature works produced at Prout's Neck was *The Life Line*. This was the most dramatic picture he had painted; but it was a type of story-telling superior to the run of sentimental genre painting that filled the exhibitions of the time. Homer's subject pictures as a general rule do not depend upon anecdotes or upon literary or historical connotations. The theme of *The Life Line*, while scarcely sophisticated or intellectualized, is one of elemental human significance—a man rescuing a woman from the greedy clutch of the ocean and bearing her safely to shore. It is a simple physical drama that does not depend for its meaning upon any literary elements outside

the picture, but finds its complete expression in purely plastic terms. In the amplitude of its form, its mastery of movement, and its dramatic composition, it marked a new maturity in his style.

The Life Line was the first of a series of marine masterpieces dealing with the hard and dangerous lives of men who live and work on the sea. They revealed a new realization of the drama of man's struggle against nature and nature's against man. Homer, having turned his back on society and returned to nature, was celebrating the primary human virtues of physical strength and courage pitted against the impersonal force of the sea. It was an escape from the modern world with its complexity and intellectualism and its manifold ills, into a more primitive life, the survival of an earlier day. This preference for the simple and "natural" as against the complex and sophisticated, reveals the sound physical vitality that underlay Homer's art, and its genuinely heroic quality, as well as its intellectual and emotional limitations.

As the years passed at Prout's Neck, Homer's solitary life, face-to-face with the sea, brought further changes in his art. Humanity gradually disappeared from his subjects, and more and more his dominant theme became the sea alone. But the elements of struggle and drama still remained, in the sea's never-ending battle against the shore.

It was the sea in its stormy moods that moved him most. His friend John W. Beatty told how on such a day, when no one else ventured forth, Homer dragged him out to climb along the cliffs. "This placid, reserved, self-contained little man," said Mr. Beatty, "was in a fever of excitement." Seldom did he picture days of blue water, almost always those of high wind, gray skies, and heavy surf, when the great waves beat against the rocky cliffs. The power and peril of the sea were his themes. He makes us feel the menace of the wave that advances, gathering strength, to fall upon the shore with the overwhelming force of tons of liquid matter. He gives us the long rhythm of combers emerging out of the gray immensity of the ocean. He brings home to us the dread of fog and storm, and the piercing loneliness that only the sea can bring to the soul of man. In modern art there is nothing quite like the austere impressiveness of these sea pictures.

Besides his oils, most of which were painted at Prout's Neck, he did a vast number of watercolors on his trips away from home. He had always been a great hunter and fisherman, and almost every summer he and his brother Charles made a journey to the Adirondacks or the wilds of Quebec. Among the best of his later works were his studies of this country of deep woods, clear swift streams, and dark still lakes hidden among pine-covered mountains, and of the husky guides and hunters who lived there. These water-

colors have the very feel of the North, and its color—the sombre blue-green of the pines, the steel-blue of distant mountains, and the dark transparent depths of inland waters. In them was expressed the primeval joy of the hunter and fisherman, and the wild virgin freshness of a new world.

Part of almost every winter Homer spent in Nassau, Bermuda, or Florida. The tropics opened up to him a new world of color, and in the watercolors he painted there he attained the highest brilliancy of all his work. In the soul of this Yankee there was an unexpected strain of sensuous delight in tropical sunlight and color. In this as in everything else he painted Homer was faithful to his subject-matter. Just as the gray mists of England had been reflected in his Tynemouth work, so the unveiled barbaric form and color of the West Indies were recorded in these watercolors—the unbelievable blues and blue-greens of the tropical sea, the white sands, the glaring pink houses, the mahogany of the negroes' bodies. It is a remarkable fact that Homer was in his middle sixties when he painted the finest of these watercolors, which are among the most youthful of his works, with a radiant sense of the joys of physical vitality and health.

Homer was a master of the watercolor medium. His characteristic boldness and swiftness were the very qualities required for it. Its transparency helped him to attain a color and a pure painting quality that he did not always in oil. In the more complex oil medium his technique was essentially an extension of that of watercolor—direct and frank, but sometimes falling short of the richness and depth of which the medium is capable.

Homer had received his recognition early and his old age was one long triumph. Awards were showered upon him, the critics were friendly, and he sold almost every picture of importance that he painted, at fair prices. Although he never attained the international reputation or monetary status of a Sargent, in his last years he was generally recognized as one of the foremost American artists. To all these honors he paid no attention. Indeed as his fame became wider, his aversion to publicity grew more exaggerated. All attempts at compliments or homage were met with rebuff. To anyone intruding on his privacy he was cold and brusque. In reply to a request for information from his future biographer, Mr. Downes, he wrote: "As the most interesting part of my life is of no concern to the public, I must decline to give you any particulars in regard to it." No doubt this was partly the defensive reaction of an essentially shy man living in a summer colony, and fiercely clinging to his solitude and his independence. As he grew older these traits were intensified and he acquired a local reputation as a hermit and an eccentric. But to his family and his few intimate friends he was an altogether

different person, full of abrupt kindness, of punctilious courtesy, and salty humor.

In the last eight or nine years of his life he painted comparatively little, and mostly in watercolor. In 1908 his iron constitution gave way and he was never quite well again. He died in his house at Prout's Neck on September 29, 1910, aged seventy-four years.

III.

Homer was almost a pure naturalist. He painted only what he himself had seen and observed, giving little rein to fantasy. Most of his pictures were painted from nature. When Mr. Beatty once asked him whether he ever took the liberty of altering his subjects, he replied emphatically: "Never! When I have selected the thing carefully I paint it exactly as it appears." Of course he did not actually do this, for it is impossible for the human hand to paint anything "exactly as it appears" without the human mind making some unconscious modification. But this statement reveals his simple artistic philosophy.

At the age of nineteen he had said: "If a man wants to be an artist, he must never look at pictures." Like many of his utterances this has to be taken with a grain of salt; but at bottom it did represent his viewpoint throughout his life. From the time he moved to Prout's Neck he seldom saw the art of others and had little contact with his fellow artists. But this does not mean that he did not think much about his own work. His thinking had little reference to other art but was concerned solely with reality and his own vision of it. That his aesthetic processes were peculiar to himself and largely unconscious, was no doubt a limitation but did not destroy their validity. Genius often has to shut out the world and be sufficient to itself to accomplish what it does. And this was especially true in the America of his time, with its lack of a mature native tradition.

Homer's best pictures give evidence of having been thought out very carefully. His subjects were always rigorously selected, although in actual execution he was extremely sure and rapid. Mr. Downes says: "He was accustomed to do a great deal of looking before he decided upon a subject to paint, and sometimes he would spend whole days just looking at the sea without touching a brush." One of his last great marines, *Early Morning after a Storm at Sea*, he spent two years on, waiting for the right effect of light and weather, though the actual working time on it was only four sessions of two hours each.

His aesthetic processes showed also in his severe simplification. Where

other naturalists cluttered their work with a thousand and one petty details, Homer saw his subject in its largest and simplest terms, eliminating everything unessential, concentrating on vital elements of action and drama. There was a bigness in his style that was natural and characteristic, appearing even in his earliest illustrations. It showed in his preference for human beings of an heroic type, and in the largeness of his form, which gave his figures a monumental character.

His aesthetic purpose was revealed most clearly in the sense of pattern and design in his best work. In *The Fox Hunt*, for example, he has taken full advantage of the decorative effect of the fox's red-brown body and the crows' black plumage against the white snow; the balance of masses is instinctively right; and the austere, resonant color plays its part in the decorative whole. Here we meet again the curious affinity to Japanese art that appeared in his early work, but now with a more subtle fusion of realism and decoration. Such a work has much of Whistler's decorative quality, with a greater structural strength.

It is clear that Homer was not a merely photographic naturalist, but that he had a sense of design, though not highly conscious. He saw a pattern in nature, and expressed it largely, simply, and forcefully. This sense of design was limited by his naturalistic viewpoint. His figures and objects, powerfully realized in a naturalistic sense, were not always integrated into a plastic whole. For form itself he did not have the highest sensitiveness or understanding. His gift was not so much for the design of round, solid form in deep space, but for building up vigorous realistic compositions, energetic in movement and monumental in pattern. When he transcended the limits of naturalism it was to achieve superb decoration rather than design in its deepest sense.

Homer's art was a comparatively simple one, neither complex nor sophisticated. He loved the aspects of nature that have been least touched by man—the ocean, the forests, the mountains. He loved outdoor life and the kind of men and women who engage in it. These themes he pictured with a largeness and truth that gave his work an heroic quality. His art was not remarkable for inwardness or sensitiveness. It was an extravert art, delighting in action and movement, in health and energy, having the salt breath of the sea and the smell of pine woods. Above all it possessed that elemental vitality that is one of the attributes of all great art, and that will make it endure.

LLOYD GOODRICH.

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The Whitney Museum of American Art is gathering material for a new book on Winslow Homer, which will include among other things a complete catalogue raisonné of his work. The Museum would appreciate it if anyone owning work by Homer in any medium, or letters from the artist, or original information regarding him, would communicate with Mr. Lloyd Goodrich, Research Curator of the Museum. By doing so they will be rendering invaluable assistance in forming a complete record of the life and work of this artist.

CATALOGUE OF THE EXHIBITION

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CATALOGUE

OILS

GALLERIES II, III AND IV

1. DEFIANCE: INVITING A SHOT BEFORE PETERSBURG, VIRGINIA
   Owned by the Whitney Museum of American Art. Wooden panel. 12″ x 18″. Signed l.l.: Homer 1864.

2. THE BRIGHT SIDE
   Lent by Miss Julia E. Peck, New York. 13″ x 17″. Signed l.l.: Winslow Homer N. Y. 65.

3. THE BRUSH HARROW
   Lent anonymously. 24″ x 38″. Signed l.l.: Homer N. Y. 65.

4. CROQUET
   Lent by Mr. Stephen C. Clark, New York. 19″ x 30″. Signed l.l.: Homer 1866.

5. ON THE BEACH AT MARSHFIELD
   Lent by Mr. Stephen C. Clark, New York. 13⅛″ x 20⅝″.

6. SNAP THE WHIP
   Lent by the Butler Art Institute, Youngstown, Ohio. 22″ x 36″. Signed l.r.: Homer 1872.

7. CROSSING THE FIELDS
   Lent by Mr. William T. Hunter, Stamford, Conn. 26″ x 38″. Probably 1872.

8. GLOUCESTER HARBOR
   Lent by Mr. David B. Findlay, New York. 15½″ x 22½″. Signed l.r.: Winslow Homer 1873.

9. THE NOONING
   Lent by the Walker Galleries, New York. 13¼″ x 19½″. Probably 1873.

10. A GLOUCESTER FARM
    Lent by Mrs. Theron Rockwell, Norfolk, Conn. 20⅜″ x 30⅛″. Signed l.r.: Winslow Homer, N. A. 1874.

11. WEANING THE CALF
    Lent by Mr. Stephen C. Clark, New York. 24″ x 38″. Signed l.l.: Winslow Homer 1875.

12. A HAPPY FAMILY IN VIRGINIA
    Lent by Mr. Edward A. Hauss, Century, Florida. 14⅛″ x 22″. Signed l.l.: Winslow Homer 1875.

13. THE COTTON PICKERS
    Lent by Dr. Charles B. Guinn, Carthage, Missouri. 24″ x 38″. Signed l.l.: Winslow Homer N. A. 1876.

14. BREEZING UP, or A FAIR WIND
Lent by Mr. Howard Caswell Smith, Oyster Bay, N. Y. 24″ x 38″. Signed l.r.: Homer 1876.

15. THE CARNIVAL
Lent by The Metropolitan Museum of Art, New York. 20″ x 30″. Signed l.r.: Winslow Homer N. A. 1877.

16. AUTUMN
Lent by M. Knoedler & Company, New York. 38″ x 24″. Signed l.r.: Homer '77.

17. BUTTERFLIES
Lent by Mr. Stephen C. Clark, New York. 38″ x 24″. Signed l.l.: Winslow Homer 1878.

18. A GIRL PICKING LAUREL
Lent by Mrs. Charles Savage Homer, New York. 22½″ x 15⅝″. Signed l.l.: Homer 1879.

19. THE HERRING NET
Lent by Mrs. Martin A. Ryerson, Chicago. 30¼″ x 48½″. Signed l.r.: Homer '85.

20. LOST ON THE GRAND BANKS
Lent by Mrs. John A. Spoor, Chicago. 28⅛″ x 48¼″. Signed l.r.: Winslow Homer 1885.

21. CLOUD SHADOWS
Lent by the Thayer Museum of Art, University of Kansas, Lawrence, Kansas. 24¼″ x 28¼″. Signed l.r.: Homer 1890.

22. COAST IN WINTER
Lent by The Trustee of the Johnson Collection, Philadelphia. 36″ x 31½″. Signed l.l.: Winslow Homer 1890.

23. THE WEST WIND
Lent by the Addison Gallery of American Art, Phillips Academy, Andover, Mass. 30⅛″ x 44″. Signed l.l.: Winslow Homer 1891.

24. THE SIGNAL OF DISTRESS
Lent by Mr. Charles F. Williams, Cincinnati, Ohio. 24″ x 38″. Signed l.l.: Winslow Homer 1892-'6.

25. THE FOX HUNT
Lent by the Pennsylvania Academy of the Fine Arts, Philadelphia. 38″ x 68″. Signed l.l.: Homer 1893.

26. WEATHER-BEATEN
Lent anonymously. 28¼″ x 48¼″. Signed l.r.: Homer 1894.

27. BELOW ZERO
Lent by Mr. Henry L. Stimson, New York. 24″ x 28″. Signed l.r.: Homer 94.

28. HIGH CLIFF, COAST OF MAINE
Lent by the National Gallery of Art, Washington, D. C. 32½″ x 40½″. Signed l.r.: Homer 1894. Homer.

29. THE LOOKOUT—ALL'S WELL
Lent by the Museum of Fine Arts, Boston. 40″ x 30¼″. Signed l.r.: Homer 1896.

30. THE WRECK
Lent by the Carnegie Institute, Pittsburgh. 30″ x 48″. Signed l.r.: Winslow Homer 1896.

31. WATCHING THE BREAKERS: A HIGH SEA
Lent by the Canajoharie Art Gallery, Canajoharie, N. Y. 24″ x 38¼″. Signed l.l.: Winslow Homer 1896.

32. THE GULF STREAM
Lent by The Metropolitan Museum of Art, New York. 28⅞″ x 49⅛″. Signed l.l.: Homer 1899.

33. EARLY MORNING AFTER A STORM AT SEA
Lent by the Cleveland Museum of Art, Cleveland, Ohio. 30¼ x 50¼″. Signed l.l.: Homer 1902.

34. RIGHT AND LEFT
Lent by Mrs. Randal Morgan, Philadelphia. 28⅜″ x 48½″. Signed l.r.: Homer 1909.

35. DRIFTWOOD
Lent by Mrs. Samuel Emlen Stokes, Moorestown, N. J. 24¼″ x 28″. Signed l.l.: Homer 1909.

WATERCOLORS

GALLERIES I AND V

36. WATCHING THE HARBOR
Lent by Mrs. Charles T. Barney, New York. 8″ x 13½″. Signed l.l.: Winslow Homer June 1873.

37. THE BERRY PICKERS
Lent by Mr. Harold T. Pulsifer, Brunswick, Maine. 9¼″ x 13⅛″. Signed l.r.: Homer July 1873.

38. BOYS WADING
Lent by Mr. Harold T. Pulsifer, Brunswick, Maine. 9¼″ x 13⅛″. Signed l.r.: W. Homer 1873.

39. WAITING FOR THE BOATS
Lent by Mr. George S. Keyes, Concord, Mass. 8⅛″ x 13⅜″. Signed l.l.: Homer 1873.

40. THE FAN
Lent by the Museum of Historic Art, Princeton University, Princeton, N. J. 13″ x 7½″. About 1875.

41. WOMAN AND ELEPHANT
Lent by Mrs. A. C. Goodyear, Buffalo, N. Y. 11⅝″ x 8¾″. Signed l.r.: Homer.

42. WAVERLY OAKS: THE SHEPHERDESS
Lent by Mrs. Charles Savage Homer, New York. 13″ x 20¼″. Signed l.r.: Winslow Homer 1878.

43. THE FLOCK OF SHEEP, HOUGHTON FARM
Lent by Mr. Lawson Valentine Pulsifer, Mountainville, N. Y. 8⅛″ x 10¾″. Signed l.r.: Homer 1878.

44. A SHADY SPOT, HOUGHTON FARM
Lent by Mr. Lawson Valentine Pulsifer, Mountainville, N. Y. 6⅞″ x 8⅛″. Signed l.r.: H 1878.

45. THE SHEPHERD GIRL, HOUGHTON FARM
Lent by Mr. Lawson Valentine Pulsifer, Mountainville, N. Y. 6⅝″ x 8⅛″. Signed l.r.: Homer 1878.

46. ON THE STILE
Lent by Mr. Harold T. Pulsifer, Brunswick, Maine. 8½″ x 11⅛″. Signed l.r.: Homer. (Probably 1878.)

47. SPRING
Lent by Mr. Ashbel H. Barney, New York. 11⅝″ x 8⅝″. Signed l.r.: Homer 1878.

48. BO-PEEP
Lent by Mr. John T. Spaulding, Boston. 6⅞″ x 8⅛″. Signed l.r.: Homer 1878.

49. BOYS IN A DORY
Lent by the Addison Gallery of American Art, Phillips Academy, Andover, Mass. 13½″ x 19¼″. Signed l.r.: Homer 1880.

50. FISHERFOLK ON THE BEACH AT TYNEMOUTH
Lent by the Addison Gallery of American Art, Phillips Academy, Andover, Mass. 12⅞″ x 18¼″. Signed l.r.: Homer 1881.

51. ON THE BEACH, TYNEMOUTH
Lent by the Butler Art Institute, Youngstown, Ohio. 12⅝″ x 18¾. Signed l.r.: Winslow Homer 1881.

52. PERILS OF THE SEA
Lent by Mr. Francis M. Weld, New York. 14⅜″ x 20⅞″. Signed l.r.: Homer 1881.

53. ON THE CLIFFS
Lent by the Phillips Memorial Gallery, Washington, D. C. 13″ x 18½″. Signed l.l.: Homer 1881.

54. MENDING NETS: or FAR FROM BILLINGSGATE
Lent by Mr. A. H. Caspary, Ritter, South Carolina. 26¾″ x 18¾″. Signed l.l.: Winslow Homer 1882.

55. A VOICE FROM THE CLIFFS
Lent by Mr. Edward Coykendall, Kingston, N. Y. 20¾″ x 29¾″. Signed l.r.: Winslow Homer 1883.

56. THE INCOMING TIDE
Lent by the American Academy of Arts and Letters, New York. 21″ x 29⅛″. Signed l.r.: Winslow Homer 1883.

57. ON THE CLIFF, TYNEMOUTH
Lent by the Addison Gallery of American Art, Phillips Academy, Andover, Mass. 14½″ x 20½″. Signed l.l.: Winslow Homer.

58. PROUT'S NECK, LOOKING TOWARD OLD ORCHARD
Lent by the Addison Gallery of American Art, Phillips Academy, Andover, Mass. 13½″ x 19½″. Signed l.l.: Homer '83.

59. PICKANINNY AND PALM TREES
Lent by Mr. John S. Ames, Boston. 14″ x 20½″. Signed l.r.: Winslow Homer '85. Dated l.l.: January 5th, 1885.

60. GLASS WINDOWS, BAHAMAS
Lent by the Brooklyn Museum, Brooklyn, N. Y. 13½″ x 19½″. Signed l.r.: "Glass Windows" Bahamas Winslow Homer. (Probably 1885.)

61. SHARK FISHING
Lent by Mrs. John D. Rockefeller, Jr., New York. 13⅞″ x 20″. Signed l.l.: Homer. (Probably 1885.)

62. CUSTOM HOUSE, SANTIAGO DE CUBA
Lent by Dr. and Mrs. George Woodward, Chestnut Hill, Philadelphia. 17¾″ x 13¾″. Signed l.l.: Winslow Homer. (Probably 1885.)

63. IN A FLORIDA JUNGLE
Lent by the Worcester Art Museum, Worcester, Mass. 13⅜″ x 19⅜″. Signed l.r.: Homer. (Probably about 1885.)

64. TROUT BREAKING
Lent by Mr. John T. Spaulding, Boston. 13½″ x 19½″. Signed l.l.: Homer 89.

65. THE GUIDE
Lent by Mr. John T. Spaulding, Boston. 13⅝″ x 19⅝″. Signed l.l.: Homer '89.

66. ROWING HOMEWARD
Lent by the Phillips Memorial Gallery, Washington, D. C. 13⅜″ x 19⅜″. Signed l.l.: Homer 1890.

67. WOODMAN AND FALLEN TREE
Lent by the Museum of Fine Arts, Boston. 13½″ x 19⅝″. Signed l.r.: Winslow Homer 1891.

68. GUIDE CARRYING A DEER
(Study for *Huntsman and Dogs*, owned by the Pennsylvania Museum of Art.) Lent by Mr. Charles F. Williams, Cincinnati, Ohio. 13¾″ x 19½″. Inscribed u.l.: Sketch for the oil painting of this subject. Inscribed u.r.: To C. S. H. Jr. with the compts of Winslow Homer Christmas 1891.

69. THE WOOD CUTTER
Lent by Mr. Francis L. Higginson, Boston. 13¾″ x 19⅞″. Signed l.l.: Homer 1891.

70. MINK POND
Lent by Mrs. Charles Savage Homer, New York. 13½″ x 19⅝″. Signed l.r.: Mink Pond 1891. Winslow Homer.

71. BOY FISHING
Lent by Dr. William S. Ladd, New York. 14⅝″ x 21″. Signed l.l.: Winslow Homer 1892.

72. THE BLUE BOAT
Lent by the Museum of Fine Arts, Boston. 14½″ x 20⅞″. Signed l.l.: Winslow Homer N. A. 1892. This will do the business.

73. RIVER SCENE
Lent by the Museum of Fine Arts, Boston. 13⅜″ x 19⅝″. Signed l.r.: Homer '92.

74. DEER DRINKING
Lent anonymously. 13½″ x 19½″. Signed l.r.: Homer 1892.

75. UNDER THE COCO PALM
Lent by the Fogg Art Museum, Cambridge, Mass. 14⅜″ x 20½″. Signed l.r.: Winslow Homer 1892.

76. THE WATCH, EASTERN SHORE
Lent by Mr. Edwin S. Webster, Boston. 14⅞″ x 21″. Signed l.l.: Homer 1894. Inscribed on the back: Here you are. Big Thing. W. H.

77. THE RAPIDS, HUDSON RIVER, ADIRONDACKS
Lent by the Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection. 14⅞″ x 21″. Signed l.l.: Hudson River June 1894. W. H.

78. THE NORTH WOODS
Lent anonymously. 14¾″ x 21¼″. Probably 1894.

79. INDIANS, CANOE MAKING
Lent by Mr. John S. Ames, Boston. 13½″ x 19¾″. Signed l.l.: Homer, Roberval, P. Q., 1895.

80. THE GUIDE
Lent by Mr. John S. Ames, Boston. 13½″ x 19⅝″. Signed l.r.: Winslow Homer 1895.

81. SHOOTING THE RAPIDS, SAGUENAY RIVER
Lent by Mrs. Samuel Emlen Stokes, Moorestown, N. J. 13½″ x 19½″. Signed l.r.: Homer 1895.

82. THE GUIDE
Lent by Mr. F. Minot Blake, Hartford, Conn. 15⅛″ x 13⅝″. Signed l.l.: W. H. 1895.

83. TWO MEN IN A CANOE
(Monochrome.) Lent by Mrs. Charles Savage Homer, New York. 13⅛″ x 19⅜″. Signed l.r.: Winslow Homer. P. Q. Canada. Sept. 1895.

84. SAGUENAY RIVER, LOWER RAPIDS
Lent by the Worcester Art Museum, Worcester, Mass. 13½″ x 20½″. Signed l.l.: Homer 1897.

85. CANOE IN RAPIDS
Lent by the Fogg Art Museum, Cambridge, Mass. 13⅜″ x 20½″. Signed l.l.: Homer 1897.

86. YOUNG DUCKS
Lent by Miss E. Adelaide Sargent, Brookline, Mass. 13½″ x 20½″. Signed l.l.: Winslow Homer '97.

87. THE FISHERMAN
Lent by Mr. Hollis French, Boston. 13½″ x 20½″. Signed l.l.: W. H. '97.

88. CASTING
Lent by the Addison Gallery of American Art, Phillips Academy, Andover, Mass. 13½″ x 20½″. Signed l.l.: W. H. 1897.

89. THE TURTLE POUND
Lent by the Brooklyn Museum, Brooklyn, N. Y. 14⅜″ x 21″. Signed l.r.: Homer 1898.

90. MOONLIGHT IN THE TROPICS, NASSAU
Lent by Dr. and Mrs. George Woodward, Chestnut Hill, Philadelphia. 20¾″ x 14¼″. Signed l.l.: W. H. 6 Feb. 1898. Inscribed l.r.: Nassau N. P.

91. NASSAU
Lent by Mrs. Charles Savage Homer, New York. 14⅝″ x 21″. Probably 1898.

92. AFTER THE TORNADO, BAHAMAS
Lent by the Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection. 14½″ x 21″. Signed l.l.: Homer. (Probably about 1898.)

93. STUDY FOR "THE GULF STREAM"
Lent by the Cooper Union Museum for the Arts of Decoration. 14⅜″ x 9¾″.

94. BROADWAY, NASSAU, or NORTH ROAD, BERMUDA
Lent by Mrs. John D. McIlhenny, Philadelphia. 13½″ x 21″. Signed l.l.: W. H. 1900.

95. A ROAD IN NASSAU
Lent by Mr. F. Minot Blake, Hartford, Conn. 21″ x 14½″. Signed l.l.: Homer. (Probably about 1900.)

96. BERMUDA
Lent by Dr. Frank L. Babbott, Brooklyn, N. Y., 13¾″ x 20⅞″. Signed l.r.: Homer 1901.

97. THE COMING STORM
Lent by the Brooklyn Museum, Brooklyn, N. Y. 14″ x 20½″. Signed l.l.: Homer 1901.

98. RUM CAY, BERMUDA
Lent by the Worcester Art Museum, Worcester, Mass. 14⅝″ x 21″. Signed l.r.: Homer. (Probably about 1901.)

99. THE DIAMOND SHOAL LIGHTSHIP
Lent by Mrs. William Harris Arnold, Cambridge, Mass. 13½″ x 21¼″. Signed l.r.: Homer 1905. Inscribed l.l.: Diamond Shoal.

DRAWINGS

GALLERY VI

100. SETTING A SQUIRREL TRAP
Lent by the Cooper Union Museum for the Arts of Decoration, New York. 8⅛″ x 11¼″.

101. DRUMMER AND ZOUAVE
Lent by the Cooper Union Museum for the Arts of Decoration, New York. 15¼″ x 16″.

102. SOLDIER LOADING A RIFLE
Lent by the Cooper Union Museum for the Arts of Decoration, New York. 16⅜″ x 12⅝″.

103. CAVALRY OFFICER
Lent by the Cooper Union Museum for the Arts of Decoration, New York. 14″ x 7⅝″. Signed l.r.: W. H. 1863.

104. STUDY FOR "SNAP THE WHIP"
Lent by the Cooper Union Museum for the Arts of Decoration, New York. 9″ x 16⅜″. (See No. 6.)

105. TWO YOUNG GIRLS
Lent by the Cooper Union Museum for the Arts of Decoration, New York. 10″ x 7″.

106. SHEPHERDESS
Lent by the Addison Gallery of American Art, Phillips Academy, Andover, Mass. 7¼″ x 17″. Signed l.r.: Winslow Homer 1877.

107. GIRL WITH A BASKET
Lent by the Cooper Union Museum for the Arts of Decoration, New York. 11⅞″ x 7⅝″. Signed l.r.: Homer 1879.

108. A GIRL SEATED
Lent by the Cooper Union Museum for the Arts of Decoration, New York. 19½″ x 13¾″. Signed l.l.: Homer.

109. THE LAST BOAT IN
Lent by the Addison Gallery of American Art, Phillips Academy, Andover, Mass. 8¼″ x 12″. Signed l.l.: Homer.

110. FISHING BOATS
Lent by the Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection. 17½″ x 23½″. Signed l.l.: Winslow Homer 1882.

111. FLAMBOROUGH HEAD, ENGLAND
Lent by the Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection. 17½″ x 23½″. Signed l.l.: Winslow Homer 1882. Flamborough Head 1882.

112. WOMEN LEANING ON RAIL, TYNEMOUTH
Lent by the Cooper Union Museum for the Arts of Decoration, New York. 7¼″ x 11⅝″. Signed l.l.: Homer.

113. THE WRECK, TYNEMOUTH
Lent by the Cooper Union Museum for the Arts of Decoration, New York. 11⅝″ x 18⅝″. Signed l.l.: Homer.

114. FIRST SKETCH FOR "THE LIFE LINE"
Lent by the Cooper Union Museum for the Arts of Decoration, New York. 17⅜″ x 10⅝″.

115. STUDY FOR "THE HERRING NET"
Lent by the Cooper Union Museum for the Arts of Decoration, New York. 15¾″ x 20¼″. (See No. 19.)

116. STUDY FOR "A SIGNAL OF DISTRESS"
Lent by the Cooper Union Museum for the Arts of Decoration, New York. 13⅝″ x 11¼″. (See No. 24.)

117. STUDY FOR "THE LOOKOUT—ALL'S WELL"
Lent by the Cooper Union Museum for the Arts of Decoration, New York. 12¼″ x 12¾″. Signed on back: W. H. (See No. 29.)

PRINTS

GALLERY VI

All prints not otherwise designated are from the collection of the Whitney Museum of American Art.

ETCHINGS

118. THE LIFE LINE
After the oil painting of the same title dated 1884 in the collection of the Pennsylvania Museum of Art, Philadelphia, Pa. 12¼″ x 17¼″. Signed on plate l.l.: Homer 1884, l.r.: Copyright 1884, Winslow Homer. Signed in pencil l.r.: Winslow Homer.

119. EIGHT BELLS
After the oil painting of the same title dated 1886 in the collection of the Addison Gallery of American Art, Phillips Academy, Andover, Mass. 19″ x 24½″. Copyright 1887.

120. PERILS OF THE SEA
After the watercolor of the same title dated 1881 in the collection of Mr. Francis M. Weld (See No. 52). 13¾″ x 20¼″. Signed on plate l.r.: Homer. Copyright 1888.

121. MENDING THE NETS
Lent by Frederick Keppel & Company, New York. After the watercolor of the same title dated 1882 in the collection of Mr. A. H. Caspary (See No. 54). 14¾″ x 21″. Signed on plate l.r.: Winslow Homer sc.; in pencil l.l.: Winslow Homer. Copyright 1888. Remarque proof on vellum.

122. FLY FISHING, SARANAC LAKE
Lent by the Weyhe Gallery, New York. 14″ x 20¼″. Signed on plate l.l.: Winslow Homer sc 1889 Copyright. Signed in pencil l.l.: Winslow Homer.

WOOD ENGRAVINGS AFTER DRAWINGS BY HOMER

123. HUSKING THE CORN IN NEW ENGLAND
From *Harper's Weekly*, November 13, 1858.

124. DRIVING HOME THE CORN and THE DANCE AFTER THE HUSKING
From *Harper's Weekly*, November 13, 1858.

125. THE SLEIGHING SEASON—THE UPSET
From *Harper's Weekly*, January 14, 1860.

126. A SNOW SLIDE IN THE CITY
From *Harper's Weekly*, January 14, 1860.

127. THE WAR—MAKING HAVELOCKS FOR THE VOLUNTEERS
From *Harper's Weekly*, June 29, 1861.

128. THE WAR FOR THE UNION, 1862—A BAYONET CHARGE
From *Harper's Weekly*, July 12, 1862.

129. THE ARMY OF THE POTOMAC—A SHARP-SHOOTER ON PICKET DUTY
From *Harper's Weekly*, November 15, 1862.

130. THE APPROACH OF THE BRITISH PIRATE "ALABAMA"
From *Harper's Weekly*, April 25, 1863.

131. THE GREAT RUSSIAN BALL AT THE ACADEMY OF MUSIC, NOVEMBER 5, 1863
From *Harper's Weekly*, November 21, 1863.

132. "ANY THING FOR ME, IF YOU PLEASE?"—POST-OFFICE OF THE BROOKLYN FAIR IN AID OF THE SANITARY COMMISSION
From *Harper's Weekly*, March 5, 1864.

133. A PARISIAN BALL—DANCING AT THE MABILLE, PARIS
From *Harper's Weekly*, November 23, 1867.

134. A PARISIAN BALL—DANCING AT THE CASINO
From *Harper's Weekly*, November 23, 1867.

135. HOMEWARD-BOUND
From *Harper's Weekly*, December 21, 1867.
Lent by Mr. A. Sheldon Pennoyer, New York.

136. WINTER—A SKATING SCENE
From *Harper's Weekly*, January 25, 1868.

137. CHRISTMAS BELLES
From *Harper's Weekly*, January 2, 1869.

138. WINTER AT SEA—TAKING IN SAIL OFF THE COAST
From *Harper's Weekly*, January 16, 1869.

139. THE ARTIST IN THE COUNTRY
From *Appleton's Journal*, June 19, 1869. Engraved by John Karst.

140. SUMMER IN THE COUNTRY
From *Appleton's Journal*, July 10, 1869. Engraved by John Karst.

141. THE PICNIC EXCURSION
From *Appleton's Journal*, August 14, 1869.

142 THE BEACH AT LONG BRANCH
From Art Supplement to *Appleton's Journal*, August 21, 1869. Engraved by John Karst.

143. "COME!"
From *The Galaxy*, September, 1869.

144. DANGER AHEAD
From *Appleton's Journal*, April 30, 1870.
Lent by Mr. A. Sheldon Pennoyer, New York.

145. SPRING FARM WORK—GRAFTING
From *Harper's Weekly*, April 30, 1870.

146. SPRING BLOSSOMS
From *Harper's Weekly*, May 21, 1870.

147. THE DINNER HORN
From *Harper's Weekly*, June 11, 1870.

148. ON THE BLUFF AT LONG BRANCH, AT THE BATHING HOUR
From *Harper's Weekly*, August 6, 1870.

149. HIGH TIDE
From *Every Saturday*, August 6, 1870.
Lent by Mr. A. Sheldon Pennoyer, New York.

150. LOW TIDE
From *Every Saturday*, August 6, 1870. Engraved by Kingdon.
Lent by Mr. A. Sheldon Pennoyer, New York.

151. A WINTER-MORNING—SHOVELLING OUT
From *Every Saturday*, January 14, 1871. Engraved by G. A. Avery.
Lent by Mr. A. Sheldon Pennoyer, New York.

152. DEER-STALKING IN THE ADIRONDACKS IN WINTER
From *Every Saturday*, January 21, 1871.
Lent by Mr. A. Sheldon Pennoyer, New York.

153. LUMBERING IN WINTER
From *Every Saturday*, January 28, 1871. Engraved by J. P. Davis.
Lent by Mr. A. Sheldon Pennoyer, New York.

154. CUTTING A FIGURE
From *Every Saturday*, February 4, 1871. Engraved by W. H. Morse.
Lent by Mr. A. Sheldon Pennoyer, New York.

155. UNDER THE FALLS, CATSKILL MOUNTAINS
From *Harper's Weekly*, September 14, 1872.

156. THE WRECK OF THE "ATLANTIC"—CAST UP BY THE SEA
From *Harper's Weekly*, April 26, 1873.

157. THE BATHERS
From *Harper's Weekly*, August 2, 1873. Engraved by Redding.

158. THE NOONING
From *Harper's Weekly*, August 16, 1873.

159. SEA-SIDE SKETCHES—A CLAM-BAKE
From *Harper's Weekly*, August 23, 1873. Engraved by Redding.

160. "SNAP-THE-WHIP"
From *Harper's Weekly*, September 20, 1873. Engraved by Lagarde.

161. SHIP-BUILDING, GLOUCESTER HARBOR
From *Harper's Weekly*, October 11, 1873.

162. THE LAST DAYS OF HARVEST
From *Harper's Weekly*, December 6, 1873.

163. THE MORNING BELL
From *Harper's Weekly*, December 13, 1873.

164. RAID ON A SAND-SWALLOW COLONY—"HOW MANY EGGS?"
From *Harper's Weekly*, June 13, 1874. Engraved by Lagarde.

165. GATHERING BERRIES
From *Harper's Weekly*, July 11, 1874. Engraved by Lagarde.

166. ON THE BEATH AT LONG BRANCH—THE CHILDREN'S HOUR
From *Harper's Weekly*, August 15, 1874. Engraved by J. L. Langridge.

167. WAITING FOR A BITE
From *Harper's Weekly*, August 22, 1874. Engraved by Lagarde.

168. SEE SAW—GLOUCESTER, MASSACHUSETTS
From *Harper's Weekly*, September 12, 1874.

169. CAMPING OUT IN THE ADIRONDACK MOUNTAINS
From *Harper's Weekly*, November 7, 1874. Engraved by Lagarde.

170. THE BATTLE OF BUNKER HILL—WATCHING THE FIGHT FROM COPP'S HILL, IN BOSTON
From *Harper's Weekly*, June 25, 1875.

ILLUSTRATIONS

AUTUMN

Lent by M. Knoedler and Company

SNAP THE WHIP

Lent by the Butler Art Institute

CROSSING THE FIELDS

Lent by Mr. William T. Hunter, Jr.

THE HERRING NET

Lent by Mrs. Martin A. Ryerson

COAST IN WINTER

Lent by the Trustee of the Johnson Collection

THE WEST WIND

Lent by the Addison Gallery of American Art

THE FOX HUNT

Lent by the Pennsylvania Academy of the Fine Arts

THE WRECK

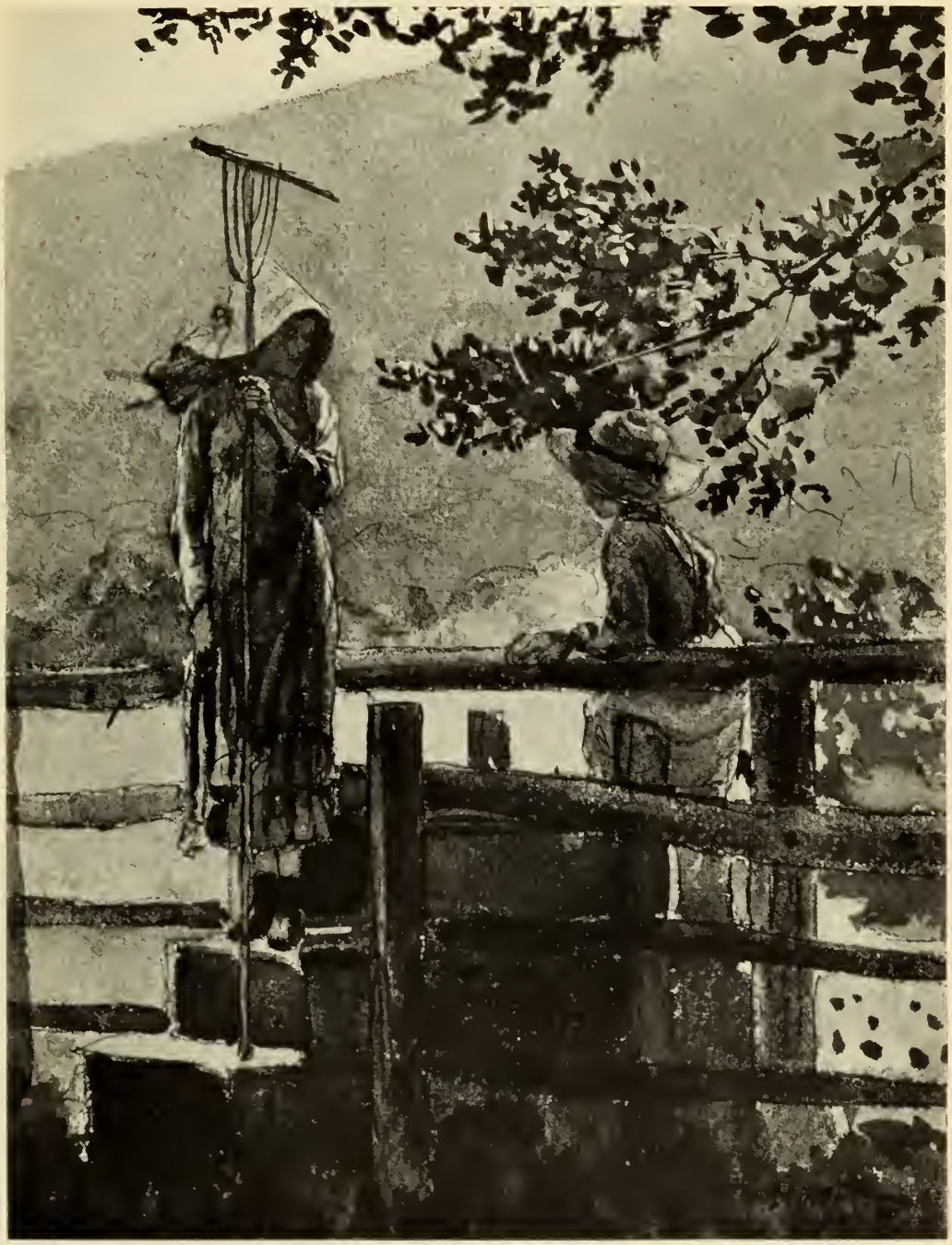
Lent by the Carnegie Institute

EARLY MORNING AFTER A STORM AT SEA

Lent by the Cleveland Museum of Art

RIGHT AND LEFT

Lent by Mrs. Randal Morgan



SPRING *Watercolor* Lent by Mr. Ashbel H. Barney

A VOICE FROM THE CLIFFS *Watercolor*

Lent by Mr. Edward Coykendall

CANOE IN RAPIDS *Watercolor*

Lent by the Fogg Art Museum

AFTER THE TORNADO, BAHAMAS *Watercolor*

Lent by the Art Institute of Chicago

NASSAU *Watercolor*

Lent by Mrs. Charles Savage Homer

STUDY FOR "THE LIFE LINE" Lent by the Cooper Union Museum for the Arts of Decoration

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